

*Oberlin Winter Term Committee
& Oberlin Opera Theatre Department
present*

Così fan tutte

*by W.A.Mozart
Libretto by Lorenzo Da Ponte
K588 (Vienna, 1790)*

**3rd and 4th February 2006
Finney Chapel at 8pm**



CAST

<i>Fiordiligi</i>	Jennifer Noel (Friday) & Megan Hart (Saturday)
<i>Dorabella</i>	Jessica Marcrum (Fri) & Kira McGirr (Saturday)
<i>Despina</i>	Colette Boudreaux (Understudy: Angela Kloc)
<i>Ferrando</i>	Michael Sansoni
<i>Guglielmo</i>	John E. Ordulia
<i>Don Alfonso</i>	John Harper

CHORUS

Douglas Balkin, Jayson Greenberg, Chad Grossman, Michelle Micciche,
Olivia Savage, Peter Sherman, Stephanie Washington, Caroline Wyatt

Conductor	James Feddeck
Chorus preparation	Marci Alegant
Lighting Designers	Caleb Baker
Stage Director	Victoria Vaughan
Assistant Director	Allison Choat
Stage Management	Stafford Hartman & Melanie Emig
Props/Dresser	Carlin Singer
Technical Director	Eric Cowley
Couch-Accompanists	Howard Lubin Daniel Michalak Alan Montgomery
Rehearsal pianists	Rebecca Helm & Stephen Lewis

ORCHESTRA

FLUTE

Alex Conway
Kieran Hutchinson

CONTINUO

Daniel Michalak

OBOE

Carolyn Hayes
Jeffrey Kish

VIOLIN I

Sally Kintner, *concertmaster*
Sofie Hjort

CLARINET

Jack Marquardt
Thomas Carroll

VIOLIN II

Virginia Smith, *principal*
Dagenals Smiley

BASSOON

Nathan Landes
Yun Le Feng

VIOLA

Elizabeth Breslin, *principal*
Rosalind Soltow

HORN

Katie Swaydis
Steven Staff

VIOLONCELLO

Mark Shuping, *principal*
Catherine Smith

TRUMPET

Avi Bialo
Jonah Kappraff

BASS

Gerald Torres

TIMPANI

Jennifer Torrence

Many thanks to: Oberlin Opera Theater, Chris Flaharty, Jen Groseth, the Department of Theater and Dance
Conservatory Concert Production Office, Jennell at the office of Dr. Ozkacanc (Oberlin Medical)

Colette Boudreaux (*Despina*) is from Knoxville, Tennessee. She is a fourth-year voice major studying under Marlene Rafis Rosen. She made her Oberlin stage debut as a chorus member in *Alcina* and has performed roles in *Hänsel und Gretel* (Dew Fairy), *Orpheus in the Underworld* (Eurydice), *Le Nozze di Figaro* (Susanna), as well as scenes from *La Rondine*, *Idomeneo*, *Carmen*, and *Falstaff*. Other performances include the 2003 Winter Term Brahms project with Philip Highfill, the Oberlin in Italy production of *Don Giovanni*, and solo appearances with the Oberlin College Choir and Cleveland Orchestra under the batons of Hugh Floyd and Franz Welser-Möst. In 2005 she appeared with Lyric Opera Cleveland in its productions of *Barber of Seville* and *She Loves Me*.

John Harper (*Don Alfonso*) is a sophomore from Atlanta, GA. He is a double-degree student in African-American Studies and Vocal Performance (currently studying with Kendra Colton). In 2003, Mr. Harper worked with nationally acclaimed stage director Kenny Leon, in his production *Snapshots*, and his international credits include a production of *Die Zauberflöte* with the Rome Festival Opera. Recent Oberlin credits include a scene from *Don Giovanni*; he also appeared in the Oberlin Theatre and Dance Department's production of *The Piano Lesson* by August Wilson.

A native of Oregon, **Megan Marie Hart** (*Fiordiligi: Saturday*) is currently earning her Master's degree in Opera Theatre at Oberlin Conservatory, where she studied for four years with Richard Miller and now studies with Lorraine Manz. Oberlin Opera Theatre performances include in *Les dialogues des Carmélites* (Blanche), *Le Nozze di Figaro* (Countess), *Orpheus in the Underworld* (Venus), *Albert Herring* (Lady Billows), and *Hänsel und Gretel* (The Witch/The Mother). Last summer she appeared as a Gerdine Young Artist with the Opera Theatre of St. Louis, covering the role of Juliet in *Romeo and Juliet*. She was also a Young Artist at Opera North and sang Gianetta in *The Gondoliers* and The Bat in *L'enfant et les Sortilèges*. In April 2006 she will perform the role of Elle in *La voix humaine* in Warner Concert Hall at Oberlin.

A native of Michigan, soprano **Kira McGirr** (*Dorabella: Saturday*) attends Oberlin Conservatory of Music as a student of Professor of Singing Daune Mahy. Recent performances include *Les dialogues des Carmélites* (Sœur Mathilde) and *L'Elisir d'amore* (Gianetta) in Monte Urano and Riccone, Italy. Other mainstage Oberlin Opera Theatre credits include *Le Nozze di Figaro*, *Orpheus in the Underworld* and *Alcina*, and scenes from *The Tender Land*, *Così fan tutte*, *Carmen*, *La Cenerentola*, Bernstein's *Mass*, and *L'Incoronazione di Poppea*. In addition, Ms. McGirr took part in the 2003 Oberlin in Italy summer program, appearing in *Don Giovanni* and scenes from *Le Nozze di Figaro*.

Jessica Marcrum (*Dorabella: Friday*) is a junior voice major from Chicago, IL, studying with Professor of Singing Daune Mahy. As a soloist with the Chicago Children's Choir she has sung at Carnegie Hall, the Chicago Theater with director Bobby McFerrin, and at the Ravinia Festival. Her opera credits include Beppe (*L'Amico Fritz*) at Oberlin in Italy, Gretel's Echo/Children's Chorus (*Hänsel und Gretel*) at Chicago Lyric Opera, Madame Lidoine (*Les dialogues des Carmélites*) at Oberlin in November 2005, plus scenes from *Il Ritorno d'Ulisse* (Minerva), *Boris Godonov* (Feyodor), *Louise* (Blanche), and *Il Matrimonio Segreto* (Elisetta).

Jennifer Noel (*Fiordiligi: Friday*) is a native of Cincinnati, Ohio and is currently in her third year as a vocal performance major under the instruction of Professor of Singing Marlene Rafis Rosen. Jennifer's other Oberlin Opera Theatre credits include Sister Antoine in *Les dialogues des Carmélites* as well as scenes from *Le nozze di Figaro* (Countess), *L'elisir d'amore* (Gianetta), and *Louise* (Marguerite). Other credits include the role of Mrs. Jaffet in Benjamin Britten's *Noye's Fludde* with the Cincinnati Symphony Orchestra May Festival under conductor James Conlon.

John E. Orduña (*Guglielmo*) is a senior vocal performance major from Omaha, Nebraska, currently studying with Lorraine Manz. Oberlin credits include *Les dialogues des Carmélites* (Geolier), *Orpheus in the Underworld* (Mercury), and *La Cambiale di Matrimonio* (Norton) in Oberlin in Italy 2005. Scenes include *L'incoronazione di Poppea* (Nerone), *L'Elisir d'Amore* (Nemorino) and *Il Matrimonio Segreto* (Geronimo). Professional engagements as a soloist include Bernstein's *Mass* with the ProMusica Chamber Orchestra of Columbus, OH. Mr Orduña was the 3rd Place Winner of the National Leontyne Price Vocal Competition in July 2004.

Michael Sansoni (*Ferrando*) studies with Professor of Singing Daune Mahy. His appearances at Oberlin include *Orpheus in the Underworld* (Pluto), *Albert Herring* (Mayor Upfold), *Le Nozze di Figaro* (Don Curzio), and *Les dialogues des Carmélites* (Aumonier). Other recent performances include those with the Cleveland Orchestra in Stravinsky's *Le Rossignol* under the baton of Pierre Boulez, Schumann's *Scenes from Goethe's Faust* with conductor Franz Welser-Möst, and regular appearances with Apollo's Singers under Jeannette Sorrell. Later this month, Mr. Sansoni will sing the tenor solo in Mozart's *Coronation Mass* with the Cleveland Youth Orchestra in Severance Hall.

James Feddeck '05 (Conductor) completed his Bachelor of Music degree at Oberlin, both as an oboe student of James Caldwell and organ student of Haskell Thomson and James David Christie. He is the recipient of the prestigious *Selby Harlan Houston Prize* (2005) for distinguished performance and scholarship in organ and music theory, and returns to Oberlin this year as assistant conductor of the Conservatory's orchestras, studying with Bridget-Michael Reischl. Mr. Feddeck has been guest conductor of the Conservatory's Chamber Orchestra, Contemporary Music Ensemble, Oberlin Orchestra, and Wind Ensemble, and most recently he joined the Oberlin Orchestra's concert tour of China as assistant conductor. In 2005 he participated in a conducting residency with the New Symphony Orchestra of Sofia, Bulgaria, under the mentorship of Gustav Meier, and is currently assistant conductor of Cleveland's Red (an orchestra). Mr. Feddeck's previous associations with the Oberlin Opera Theatre include his work as off-stage conductor and assistant to guest conductor Ari Peltó during this fall's production of *Les dialogues des Carmélites*, and as musical director of scenes from *Don Giovanni* and *Die Zauberflöte* this past December.

Victoria Vaughan (Stage Director) is the Assistant Director of the Oberlin Opera Theatre Department. Previous productions at Oberlin include *Le Pouvoir de l'amour*, *L'heure espagnole*, *La Cambiale di Matrimonio*, *Eight Songs for a Mad King*, *La voix humaine*, *The Telephone* and *The Rape of Lucretia*. Vaughan was the Young Artist Co-ordinator and Assistant Director of Opera North from 2001-2004. She is currently Director of Productions for Real Time Opera, directing the world premieres of *Korczak's Orphans*, *Hawaiian Tan Ratface* and the acclaimed New York production of *Feynman* at the Knitting Factory in December 2005. Forthcoming productions for RTO include the premiere of *A House in Bali* by composer Evan Ziporyn.

DIRECTOR'S NOTE



This production of *Così fan tutte* is being performed in Italian. As there will be limited visibility of supertitles (none, in fact, from the balcony), you may find the following synopsis especially helpful.

COSÌ FAN TUTTE



After an acrimonious break-up, Don Alfonso is highly disillusioned about love, and announces rudely to his preppy friends, Guglielmo and Ferrando, that their girlfriends aren't capable of fidelity. The men take this suggestion rather hard and a challenge ensues. Alfonso wagers that he can prove his argument if the men do exactly as he says for the next 24 hours. Meanwhile, Fiordiligi and Dorabella are comparing notes about their adored Ferrando and Guglielmo. They're a good match, for while the men are stubborn and egotistical, the women are narrow-minded and prissy. Nothing has ever gone wrong for them, and they see their futures with Guglielmo and Ferrando as a continuation of their so-far perfect lives.

Alfonso arrives to break the fabricated 'news' that the men have been called away to war. As the lovers part, Alfonso laughs at their inevitable downfall. Despina returns home and is angry to find the girls' apartment in a mess ... again. Dorabella is beside herself with grief about the men's departure, and neither she or Fiordiligi take kindly to Despina's proposal that they should have some fun while the men are away. This puts Despina in exactly the right mood to have some fun at their expense, and although she's not pleased to see the womanizing Alfonso at her doorstep, she agrees to go along with his plan to teach the quartet of lovers a lesson.

Enter the bait. For while the men may be self-centered, they know that the girls are even more inflexible than they are. Disguised as the antithesis of their own selves, they arrive at the girls' apartment intent on portraying hippie drop-outs. Indeed, they manage a wonderful performance which enrages Fiordiligi, and the women finally walk out in a huff. The two men are thrilled at the predicted narrow-mindedness of their girlfriends, but Alfonso reminds them that the 24 hours is not yet up and that they need to continue trying to sway the women.

And so, feigning suicidal despair at having been rejected, the men pretend to drink poison, in an attempt to guilt-trip the women. Despina arrives disguised as a doctor to 'cure' them. The women show some signs of being interested in the men, but they refuse to give in. Alfonso is running out of time....

INTERMISSION ♥♥ 15 MINUTES

Despina makes another attempt with the women, and seems to be having some luck with Dorabella, who has already decided which of the men she fancies. And so when the men arrive to create another extreme stereotype of hippiedom,

their audience is more amenable to suggestion. Ferrando and Fiordiligi take a walk while Guglielmo succeeds in removing a much-loved locket from Dorabella. This is the proof of infidelity that he presents to a horrified Ferrando. It appears that deep-down, Guglielmo is not at all surprised by the women's behavior, but Ferrando is ready to quit the wager.

However, the day is not yet over, and the idea of revenge on Guglielmo sways Ferrando to approach Fiordiligi one more time, to great success. The women agree to a shot-gun wedding, surrounded by their new, more laid-back friends, and legitimized by a trendy young lawyer. Indeed, the sound of a familiar distant military march seems to interrupt the relaxed feel of the event, and it takes a while for the women to realize that it heralds the return of their lovers. They hide the lawyer and new boyfriends, but are quickly discovered (as is the marriage contract).

The ruse is finally up, and the men reveal their disguises to their mortified girlfriends. But as Don Alfonso says, changing one's mind is a 'necessity of the heart,' and there is no such thing as perfection. Maybe everyone involved is now more open-minded and accepting of each other's differences ... and faults!

OPERA ♥ AT ♥ OBERLIN

February 7th at 8pm

Faculty Recital

Salvatore Champagne, *tenor*

Howard Lubin *piano*

Kulas Recital Hall

February 11 & 12 at 8pm

The Fairy Queen by Purcell

Warner Concert Hall

March 15, 17 & 18 at 8pm, March 19 at 2pm

The Merry Wives of Windsor by Nicolai

Directed by Sally Stunkel. Conducted by Bridget-Michael Reischl

Hall Auditorium

Tickets available now from CTS

April 23rd at 8pm

La Voix Humaine by Poulenc

Megan Hart, *soprano*

Directed by Victoria Vaughan. Musical director: Philip Highfill

Warner Concert Hall

May 15th at 4pm and 8pm

Opera Scenes

Finney Chapel

Free admission

